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VOL. 53—No. 45.

SATURDAY, NOVEMBER 6, 1875.

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BIOGRAPHICAL SKETCH, BY PROFESSOR RICHARD WUERST, ROYAL PRUSSIAN DIRECTOR OF MUSIC.

(Translated by JAMES FRANCIS TROWERS.)

The *Neue Berliner Musikzeitung* brings, under vol. xxviii., page 17, a biography of Augustus Wilhelmj, written by the composer and historian, Professor Doctor Richard Wuerst. We have chosen the following extracts from the life of this young violinist, thinking they will interest English readers.

Augustus Emil Daniel Frederic Victor Wilhelmj, the descendant of a very old and highly respectable German family, was born on the 21st September, 1845, at the ancient town of Üsingen, in the former duchy of Nassau, now belonging to Prussia, his father being Barrister and Doctor-at-Law of the Royal Prussian Supreme Court.* The mother of Augustus Wilhelmj, Charlotte, *née* Petry, has played no small part in her time as songstress and pianist, having received her musical education from Privy Counsellor Anthony André, Marco Bordogni, and Frederic Chopin.

Wilhelmj received his first lesson on the violin from Conrad Fischer, Director of Music of the Duke of Nassau, at Wiesbaden. Mr Fischer proved himself an excellent teacher. Wilhelmj must have made very great and rapid progress then. At the time, about the beginning of 1850, when the eminent songstress, Henriette Sontag (Countess Rossi), happened to visit Wilhelmj's family at Wiesbaden, the young violinist, only seven years old, played in her presence with such exactness, beauty of sound, and original tone, that, quite enraptured, she embraced and kissed him, exclaiming, "You will be the German Paganini!"

Under the tuition of Fischer, the eminent talents of Wilhelmj developed themselves amazingly. The boy did not only in his youth cause great sensation owing to his full, mellow, grand tone, but also to his great musical hearing capacity. He could, for instance, tell any single note of an accord, and had even the gift of naming each single sound amongst the greatest chaos with exactness and certainty.

In November, 1853, Wilhelmj heard and played for the first time one of the quatuors of Haydn. The boy not only kept time, but played with a certainty and tact as if he had been playing these quatuors for years.

On the 8th of January, 1854, Wilhelmj appeared for the first time in public. This took place at a concert given for benevolent purposes at Limburg on the Lahn. His second appearance took place at Wiesbaden, the 17th of March, 1856, at the Theatre Royal. This concert was given for the benefit of the Poor Old Men Asylum. Wilhelmj enraptured the public.

Dr Wilhelmj, the father, had, in spite of the great musical talents of his son, wished him to get learned in the law. First, after many resistances, however, he gave way to the indefatigable entreaties of his son, and agreed for him to dedicate himself to the musical art, but this only in case one of the great musicians of the day had examined him and declared him to be competent.

In the spring of 1861 Wilhelmj went for this purpose, having recommendations of Prince Wittgenstein to Franz Liszt, at Weimar, for being examined. During this examination, which was to decide his whole career, he played before the great man Louis Spohr's eighth concerto (*Scena Cantante*), and Hungarian airs by Henry Ernst. F. Liszt, who accompanied him on the piano, immediately perceived that he had to do with no common talent, but with one possessed of extraordinary musical endowments. After he had played some smaller pieces *a prima vista*, Liszt left the piano and exclaimed:—

"What, and they were considering which career you should choose! Why, you are born for music, and if the fiddle had not been invented, it would have had to be invented for you especially. Young man, study diligently, and you may depend on it that the world will yet talk of you."

Some days after this, Liszt went with his new protégé to Leipzig, to entrust his education to the guidance of Ferdinand David, saying, "I bring you the future second Paganini!"

From 1861 to 1864 Wilhelmj studied at the Royal Musical Academy at Leipzig. His teachers in theory were Hauptmann,

* The father has perhaps obtained as great fame as the son, not merely as a clever lawyer, but as the most important wine-grower on the Rhine, having the greatest collection of the finest Rhine wines existing.

Richter, and afterwards Joachim Raff, at Wiesbaden. Ferdinand David did superintend the education of Wilhelmj, and it is due to him that Wilhelmj has got such a classical style of playing solos or quatuors. Wilhelmj soon became the favourite scholar of the Conservatoire of Leipzig, and was considered a great wonder by his colleagues. Ferdinand David did often with no small pride remark "that there were no difficulties existing Wilhelmj could not easily surmount."

At an examination of the scholars of the Academy taking place on the 9th April, 1862, Wilhelmj attained immense success. Nobody could ever recollect any one before having met with such applause. He played the "Concerto Pathétique" of Ernst.

On the 24th November, 1862, Wilhelmj performed for the first time, at the Leipzig "Gewandhaus Concerts," the "Concerto after Hungarian manner" by Josephus Joachim. He lived at the house of his teacher, David, and it was here he made the acquaintance of David's niece, Baroness de Liphardt, whom he acquainted on the 29th May, 1866. Owing to this connection, he got related to the renowned Prince of Liven. The family Liphardt belongs to the oldest and noblest family of the Russian Baltic provinces.

A very severe illness, typhus fever, which overtook him shortly afterwards, prevented Wilhelmj for some time following his studies; but, as soon as he was cured, he studied again with his usual zeal. His first concert tour was in the fall of 1865, in Switzerland. In 1866 he visited Holland; afterwards, Great Britain, where, thanks to the exertions of Jenny Lind, he appeared before the public, for the first time, at Covent Garden Theatre, in one of the concerts of Alfred Mellon. Wilhelmj caused unexampled sensation; every one thought himself back again in the time of Nicolo Paganini. On the 20th January, 1867, Wilhelmj played for the first time at Paris, at the popular concerts for classical music given by Padeloup in the Circus Napoléon. The newspapers were unanimous in declaring that Wilhelmj was the most perfect violinist they had ever heard, calling him "le nouveau Paganini." After all these successes, Wilhelmj returned again to the Rhine, as the French papers proudly said, "Inconnu hier, le voilà célèbre aujourd'hui."

In the fall of 1867 Wilhelmj went to Italy. At Florence he had, in acknowledgment of his grand, incomparable classical play, the title "Protector of the Societa di Quartette" conferred on him. January 1868 he went to Russia, being invited by the Grand-Duchess Helena Pawlowna of Russia. At St Petersburg Wilhelmj lived with Hector Berlioz, the "French Beethoven," and other celebrities of the Palais Michel. He took a share in many interesting musical evenings, for which the *salon* of this art-loving and ingenious Grand-Duchess was known. It was here that Hector Berlioz spoke the now well-known words:

"I have never before heard such an eminent, enrapturing, noble tone as Wilhelmj's, and I must admit that his way of playing is quite phenomenal."

On the 27th January, 1868, Wilhelmj appeared for the first time in a great concert at St Petersburg, where he met with the accustomed applause. During the season of 1868-69, he visited again Switzerland, France, and Belgium. In the season of 1869-70 he made a great concert tour, with Mr Santley, to the principal towns of England, Scotland, and Ireland, everywhere meeting with the greatest applause. During the bad times of the French war, Wilhelmj did very much to ameliorate the sufferings of the poor and wounded of this unhappy war. He is known for his great benevolence. He gave concerts for the above purpose not only at Wiesbaden, Darmstadt, Mayence, but at many other places. In 1871 we find the young violinist at Holland, where he met even with more success than in 1866. At the university town of Leyden he was agreeably surprised by being received with torchlight procession. During 1871-72 he gave concerts in Sweden, Norway, and Denmark.

He first undertook a concert tour in his own country in the winter of 1872-73, when he visited the north of Germany, the Russian Baltic provinces, Tolen, Galizia, and the Austrian Crownlands; the same journey he accomplished again in March, 1874.

Wilhelmj put in his first appearance at Berlin on the 22nd October, 1872, where he played at the Singacademie, and at Vienna, on the 23rd March, 1873, at the Great Music-hall, the

success he attained in both these capitals being enormous. Rarely has artist been honoured and acknowledged in such a way before; not only critics, but also the public, were unanimous in their verdict that they had heard one of the greatest violinists of any epoch.

Wilhelmj has tried composing, with much success, and has written some very effective pieces for the violin, some original songs, also a great marriage cantate for soli, chorus, and orchestra, and finally some very good sacred music. In regard to his speciality as a violinist, it is acknowledged that he stands equally as high as a soloist and quatuor player. Particular mention deserves his play in the last quatuors of Beethoven, and in compositions of latter times. Great and indisputable merit is due to Wilhelmj for his successful endeavours in promoting the sound capacity of his instrument. The way he manages to produce double notes is new altogether, and surpasses in this point even Paganini. The same must be admitted of his great, mellow, noble tone—the result of a newly, deeply-studied system.

Wilhelmj is a very curious character, who must be well known if one shall not run the risk of misunderstanding him, and he would no doubt have given great material for the spirited pen of Charles Dickens; but, for all that, he has the very genuine natural character of a thoroughbred artist. He has an eminent gift to be witty, and has great readiness in replying. On the whole, he is very excellent company. During the summer time he stays at Wiesbaden, along with his family, studying.

Thus much of the life of this youthful violinist, from whom the greatest things may be expected in time to come, and whose first appearance this season took place at the Royal Albert Hall, on January 20th, 1875.

PARIS SCRAPS.

(From our Parisian Scrapper.)

M. Faure has completely recovered from his dangerous illness, and is at present attending the rehearsals of *Don Juan*, which M. Halanzier will now be enabled to produce speedily. It is on the cards, however, that Faure may not wait till Mozart's great work is ready, but make his re-appearance at an earlier date in *Hamlet*.

Not a very long time ago, M. Halanzier augmented the salaries of the members of the Chorus at the Grand Opera. He has now done the same for the members of his Orchestra. The Committee of the Association des Artistes Musiciens addressed him a highly flattering letter of thanks, and so did the members of the Orchestra. Not content with this, the latter did more. They accompanied their missive with an elegant silver vase, most delicately chased, and bearing the inscription: "To M. Halanzier, from the Musicians of the Orchestra of the Opera, 1875." In their letter these gentlemen say, among other things, that it will be their aim to prove their gratitude by exhibiting the utmost zeal in the discharge of their duties. It is to be hoped that they will at once commence by being more free in attendance at rehearsal. It is a general complaint that the Orchestra of the Opera does not rehearse enough either for its own reputation or for that of the establishment to which it belongs. To take a case in point. Last week, M. Couturier, a *lauréat* of the Conservatory, having obtained the necessary dispensation from the military authorities, made his *début* as Guillaume Tell in Rossini's masterpiece of the same name. He certainly did not achieve a great success. His voice struck one as not sufficiently strong for so vast a house, and his acting showed that he was only a novice in the histrionic art. But, even had he been ten times more gifted, he could hardly have come off with flying colours. He played the character without any band-rehearsal. This was not fair to a beginner. Apart from this, however, it is a perilous leap from the benches of the Conservatory to the boards of the Grand Opera. Formerly, before braving the verdict of that tribunal, artists were accustomed to try their 'prentice voices at establishments of lesser note. Thus Mesdes Carvalho, Nilsson, Gueymard, MM. Faure, Gailhard, and Bosquin, with many more, first came out at the Théâtre-Lyrique or the Opéra-Comique. Others made their preliminary essays in the Provinces, while others again, among whom Mesdes Viardot, Damoreau, Alboni, Crivelli, MM. Duprez, Levasseur, Mario, Gardoni, and Naudin, had sung

upon the Italian stage. M. Couturier possesses a certain amount of talent, but was ill-advised in selecting the Grand Opera as the starting-point of his career.

M. Mermet's *Jeanne d'Arc* stands a chance of being produced in the early part of 1876. It is in four acts and six tableaux, for which the composer has furnished the libretto as well as the music. The cast is as follows: Jeanne d'Arc, Mdle Kraus; Agnès Sorel, Mdle Daram; Charles VII., M. Faure; Gaston de Metz, M. Salomon; Richard, M. Gailhard; Jeanne's Father, M. Menu; an Astrologer, M. Caron; Ambroise de Luré, M. Gaspard; a Sergeant, M. Bataille. The first act takes place at Domrémy, and the second at Chinon, in the Royal Palace. The third act is divided into two tableaux, representing the French camp under the walls of Blois. The fourth act, also, is in two tableaux. One of these shows us a trench under the walls of Orleans, and the other, the consecration of the King in the Cathedral at Rheims. The most wonderful reports are current touching the beauty of the scenery and magnificence of the dresses and properties being got ready for M. Mermet's work. Similar reports are current on the long-expected ballet of *Sylvia*, to be produced shortly after *Jeanne d'Arc*.

The Opéra-Comique is doing a respectable business with *Mignon*, *La Dame Blanche*, *Le Val d'Andorre*, *Joconde*, *Richard Cœur de Lion*, and *Le Chalet*. *Piccolino* is in active rehearsal, and *Mireille* will, shortly, once more see the light of the float.

At the Renaissance M. Vogel has achieved a *succès d'estime* with his comic opera, *La Filleule du Roi*, first represented in Brussels. Of course, his friends attribute the fact of his not having been more triumphant to the unsatisfactory nature of the libretto furnished by MM. Cormon and Deslandes. I will not pretend to decide what M. Vogel might have done, if he had had better materials to work upon. I only know what he has done, and that knowledge prompts me to prophesy that *La Filleule du Roi* will not obtain one of those runs of late frequent in this capital. The principal parts are in the hands of Mad. Peschard, Mdle Luigini, Mdle Blanche Miroir, MM. Vauthier and Dailly. M. Madier de Montjau conducted.

The grand fairy opera, entitled, *Le Voyage dans la Lune*, in four acts and twenty-three tableaux, words by MM. Leterrier, Vanloo, and Mortier, music by M. Offenbach, has been produced at the Gaîté with every appearance of a long and vigorous life. The scenery, by MM. Chéret, Cambon, and Cornil, is superlatively beautiful. The dresses, designed by M. Grévin, are something marvellous for elegance and originality. The libretto is gay, lively, and audaciously absurd, and the music—the music belongs, in my opinion, to the best that Offenbach has composed for some time past. I may mention, as among the most taking and clever numbers, Prince Caprice's address to the Moon, ending with the burden: "Papa, Papa, je veux la lune;" the chorus of astronomers; Fantasia's Romance; the chorus of little artillery men; the song of the "Charlatan;" and the ballet music. Mad. Zulmar Bouffar particularly distinguished herself as Prince Caprice, and found a Princess Fantasia worthy of her in the person of Mdle Marcus, a former pupil and prize-winner at the Conservatory, who has deserted the Société des Concerts for opéra-bouffe. MM. Christian and Grivot are very good as Vlan I. and Microscope.

La Cruche Cassée is the title of a three-act comic opera just produced at the little Théâtre Taitbout—the libretto is by MM. Moineaux and Noriac; the music by M. L. Vasseur, who has been fortunate in his artists: Mad. Chaumont, Mdle Céline Montaland, MM. Bonnet and Lugnet. The verdict was favourable.

Mysterious hints are in circulation about the Théâtre-Lyrique, which, it is said, will soon be able to boast of a manager and a home. Can these hints have aught in common with the project broached by M. Adolphe Sax, some ten years ago, of a colossal operahouse for the people? All I know is that the project has been revived, and that a committee, including MM. Emile Girardin, Bardoux, Under-Secretary of State in the Ministry of Justice, Ambroise Thomas, Halanzier, Carvalho, Joncières, Reinach, Dennery, Détrouy, and Camille Doucet, are discussing its merits. Should their report be favourable, a company will probably be raised at once.

Gounod is going on favourably. He will soon have completely recovered. The same is true of M. C. Lamoureux.

MISS MINNIE HAUCK.

This young lady has taken a high place in the esteem of the Berliners, with whom she has, in a comparatively short time, become a great favourite. The critics, too, are as well inclined to her as the general public. Subjoined are extracts from a few of the notices since her appearance as a regular member of the company at the Royal Operahouse. The *Neue Berliner Musikzeitung*, writes as follows:—

"Yesterday evening Auber's *Domino Noir* was revived. The central figure is the part of Angela, for which partiality has always been evinced by singers, combining vocal fluency with dramatic talent. Our recollections take us back as far as Sophie Löwe, who created the part here. Without instituting comparisons, we beg to express to Miss Hauck our thorough approbation of the way in which she conceives and carries it out. She played admirably, and showed by her singing that she is a real artist. In summing up the performance of Miss Hauck's, we again come to the conclusion that in this young artist we have made the acquisition of a lady gifted with a voice, vocal art, and dramatic power. Like the sun she is not free from spots, but still she belongs to the race of suns."

With this luminous compliment we take leave of Herr Richard Wüerst, and proceed to the *Preussische Zeitung*:—

"Miss Minnie Hauck appeared yesterday at the Operahouse in Gounod's *Margarethe*, for the first time, as a newly engaged member of the company. By her 'Gastspiel,' which commenced in the month of November last year, with *Mignon*, and was continued for seven evenings, she introduced herself here with ever-increasing success. The liberal applause bestowed on her by the public, more especially in the part previously sung by Mme Lucca, paved the way for her engagement at the Royal Operahouse, and served to usher in honourably her return. Musical drama at the Royal theatre gains in Miss Hauck a new and eminent representative of artistic singing. In her we find a voice teeming with freshness and health; a tone able with its waves to fill the spacious building; and, moreover, an uncommonly pure intonation. With these elementary advantages Miss Minnie Hauck unites a sure command over the art resources of vocalism. The gentle, quiet way in which she takes a note, softly and piano, and then allows it to die away like an echo, has a magical effect. In the first meeting with Faust she gave proof of artistic skill. For the ideally naïve Gretchen of Goethe, this dwelling upon a high note would, dramatically speaking, not be appropriate. But, after all, is Gounod's Gretchen Goethe's Gretchen? It strikes us that the wonderful and long-sustained piano suited the coquettishly-drawn operatic heroine wonderfully. Miss Minnie Hauck sang the 'König von Thule' in a dreamy manner suited to the situation. The Jewel Waltz, which follows, was a genuine specimen of the ornate style. In the love-duet with Faust, the scene with her dying brother, and the prison scene, her fine intelligence and well coloured expression were in vivid keeping with the musical effect. This last was dramatically one of the most touching points in the performance. Applause and recalls, to which was added a shower of bouquets, greeted Miss Hauck both during and after the opera. This unanimous verdict was an expression of thanks to the Intendant-General, for securing an artist so eminent.

Dr Gumprecht, in the *National Zeitung*, says:—

"One of the best things as yet offered us in the varied repertory of Miss Minnie Hauck is her Angela. For music which speaks only in half tints, her unfailing supremacy over the most delicate gradations of sound is of striking importance. It is only in the second and third act that the dramatic significance of the part is brought out. Here the Arragonaise and its brilliant sequel afford the widest scope for readiness of execution."

Yet another critic says:—

"It was no easy task for an artist to assert herself in the principal character of the *Domino Noir* against the reminiscences cherished by the Berlin public of Mme Artôt; but Miss Minnie Hauck has accomplished it. Her own peculiarities and those of the part agree perfectly with each other. Her vocal training, marked by high distinction and supported by a powerful and healthy voice; the clearness of her intellect, never vacillating as to the end and the means of expression; her skilful and delicate execution—all these were combined in a total performance which afforded a significant artistic treat, and, without doubt, will often be heard again with pleasure in the course of the ensuing winter."

Of a certainty, Miss Minnie Hauck has reason to feel pleased at her reception in Berlin.

X.

MUSIC IN BERLIN.

(From a Correspondent.)

Herr Niemann has appeared as Eleazar in Halévy's opera of *La Juive* at the Royal Operahouse, but he does not seem to have made a hit. So I gather from what I have heard in conversation, or learnt from the papers, for I did not see him myself. Herr Ferdinand Gumbert, speaking of the performance, expresses himself thus in the *Neue Berliner Musikzeitung*:—

"Herr Niemann, who, seven years ago, sustained the part of Eleazar on one occasion (and no more), has appeared in it to-day. The same want of a brilliant high register has caused him to fail in the attempt now as he failed before. The excess of nice gradations in delivery and acting proved more detrimental than advantageous to the performance as a whole. The fact is that, despite omissions, changes, and transpositions, Herr Niemann's strength was so exhausted in the fourth act (the culminating point of the character), that he had frequently recourse to the spoken word, and the grand air did not produce its proper effect. Even his oft-praised histrionic talent left the popular artist in the lurch; the power of impersonating Judaic peculiarities seems denied to the admirable representative of chivalry; his mimetics and the movements of his arms—especially in moments of excitement—contrasted with his walk and bearing. That Herr Niemann should aim at doing something new is certainly highly praiseworthy; so also is his again venturing upon an unsuccessful essay; but—there should be a possibility of success, and this is utterly out of the question. The fact that many tenors, with a brilliant high register, but with very little histrionic power, should achieve success as Eleazar, ought of itself to be for Herr Niemann a plain indication of the state of the case. Among the number of Eleazars whom I can remember, only one sung and acted equally well, and that was Roger."

Moral:

"Non cuivis hominum contingit adire Corinthum."

"It is not every tenor who can tackle the character of Eleazar." The other leading personages were confided to Mad. von Voggenhuber, Madlle Grossi, Herren Fricke and Schrötter.

It is said that the next novelty at the Royal Operahouse is to be Herr Hermann Götz's *Widerspänstigen Zähmung* (*Taming of the Shrew*). "It is said" that some hitch has occurred as regards *Tristan und Isolde*, Mad. Mallinger having positively refused to play Isolde.

The Winter Concerts of the Singacademie begin this evening (the 29th October) with Handel's *Samson*.

A short time since Mad. Adelina Patti and her husband, the Marquis de Caux, spent a day or two here, on their way to St Petersburg, and visited the Thiergarten. As they were driving down one of the principal roads, a hackney-cab ran into their carriage, the pole of the former vehicle passing through the window of the latter. Fortunately no injury was sustained.

NEW YORK.—Mr Theodore Thomas, after having successfully terminated his Summer Night Concerts at the Central Park Gardens, has resumed his provincial concert tour with his unrivalled orchestra, accompanied by Mdle Madeleine Schiller, as solo pianist, who has everywhere won golden opinions for her distinguished and highly-artistic performances, her selections comprising the highest and best of pianoforte works, as those of Mendelssohn, Schumann, Chopin, Weber, &c., &c. Mr Thomas's concerts at the Central Park Gardens were, in every respect, a great success; and, with such interesting programmes, so splendidly performed, it is not to be wondered at. There were extra nights, devoted to the performance of the works of Beethoven, Mozart, Mendelssohn, Wagner, &c., &c. On the Mozart night, Mr Thomas introduced, with a particularly happy result, a Concerto for Harp and Flute, which, according to Jahn, Mozart wrote when in Paris. It is a work, full of beauties, such as only Mozart's genius could produce; and it is surprising how this work could have been, hitherto, so entirely neglected. It was performed most excellently by Mr Thomas's talented harpist, Mr Adolphus Lockwood, who is well known in London, and Mr Carl Wehner, a flute player of the first order. The concerto was so enthusiastically received that it had to be repeated in many of the concerts after, and forms now, also, a feature in Mr Thomas's provincial concerts. The grand orchestral works performed at the Summer Night Concerts comprised symphonies by Haydn, Mozart, Beethoven, Schumann, Raff, Spohr ("Consecration of Sound"), H. Hofmann's "Frithof" symphony, Hamerick's "Woodish Suite," a number of overtures by the best masters, and several selections from the works of Liszt, Wagner, &c.

MEFISTOFELE.

A NEW ITALIAN OPERA BY A NEW ITALIAN COMPOSER.

(From a Special Italian Correspondent.)

On Monday, 4th October, at the Teatro Comunale, at Bologna, took place the first representation of *Mefistofele*, an opera, in a prologue, four acts, and an epilogue, poetry and music of M. Anigo Boito. Many circumstances concurred to give to this performance the interest of a great artistic event. The name of the author—which, even among the most eager opponents, excites always the greatest interest—the desire of knowing the modifications that had been introduced in this opera, after it had been enacted at the Theatre of Scala in 1868, and then suspended by the authority for the sake of the violent disputes it had excited, and the choice of the public to submit to a second and definitive judgment of this opera; a clever, intelligent public, accustomed to the best music, far from violent partisans, as well as from systematical adversaries; a public who had the fortune of delivering its judgment, the first in Italy, on the merit of the *Africaine*, *Don Carlos*, *Lohengrin*, and *Tannhäuser*.

The success of the opera was splendid; more than twenty times the author was called to the proscenium by unanimous, sincere, spontaneous applause, and he was kindly led on by the excellent artists who interpreted his music, Mdlle Borghi-Mamo (counter-alto), Mr Campanini (tenor), and Mr Nannetti (bass). And these demonstrations of esteem and admiration, which became greater and greater each successive evening, were not excessive, for really few operas contain so many good qualities as we find in the vigorous work of M. Boito.

The *Mefistofele*—which more properly ought to be called *Faust*, because it comprehends all the life of the protagonist, as in like manner the *Faust* of Gounod ought to be entitled *Margaret*, for it comprehends only the episode of Gretchen—belongs, according to the character of the argument, to the opera legend. It could be much disputed whether the choice of *Faust* of Goethe, in order to work out of it a musical drama, were convenient; and though we are very prone to admit legends among the fanciful sources of arguments for musical dramas, we yet think that this wants some elements necessary to music.

A drama will strike the spectators, as much as they partake of the passions that move the persons of it. The supernatural produces in the human mind a vague impression, and this indefinite amazement can excite the strongest emotions, especially when we receive it by the indeterminate means of the sounds. But this impression is not produced by the supernatural itself, but by its intervening in the real life. A drama which were entirely acted and developed in imaginary regions, and in which only ideal beings took part, could excite in our mind a sense of admiration, but certainly it would not touch our hearts; for how could we conceive the feelings of natures quite different from ours? On the contrary, a drama in which a man had contact and relations with imaginary beings or worlds should produce in our mind many emotions; for, as we can put ourselves in the place of the protagonist, with whom we have communion of feeling, we can even partake of his sensations of joy, grief, astonishment, or fright.

M. Wagner—who, as we think, better than any other, has got into the spirit of the legend—gave us, in *Lohengrin* and *Tannhäuser*, two admirable examples of the manner in which the fantastical element must be used in the musical drama. *Lohengrin* and *Venus* are the two phantoms who exercise their influence on the passions of Elsa and *Tannhäuser*; but the mind of the spectator is entirely devoted to these persons, so that, when Elsa and *Tannhäuser* die, the drama is completed. Nobody longer cares for the two supernatural beings, which yet were the hinges of the action; and it would be a great error to think it possible to add a fourth act to bring us to see the unknown region of the cavaliers of the Holy Grail, or, on the *Venusberg*, the griefs of *Venus*.

According to these accounts, as we consider the *Faust* of Goethe, we perceive that the real and fantastical elements pass in it like a vision before the eyes of *Faust* and *Mephisto*. *Margaret* and *Helena*, the mountains of *Harz* and the fields of *Pharsalus*, the cave of *Auerbach* and the imperial Palace, quite different and contrary things, have their reason, and are mixed and joined

together in an immense unity in the poem; for, as the hinge of it is the desire of the protagonist of knowing all, all must appear before him. But, to comprehend all this unity, it is necessary that we, in our mind, become almost the same thing with *Faust*, which, when we are reading, is quite possible to be done; for, considering *Faust*, not as a man, but as the representative of an idea, through which we can get by means of reasoning, we put ourselves in the place of the doctor.

In the musical drama, naturally, all the philosophical part is left out, and there remains only the action that develops on the stage. The unity of *Faust* disappears to give place to some scenes, and we can say that the protagonist himself changes according to the scenes that pass before him and us. The old doctor who studies theology, and walks with Wagner, is not, when we see him on the stage, the young lover of *Margaret*, nor the man climbing the rocks of the Brocken, nor the cavalier of the fifteenth century in love for *Helena*; on the contrary, the spectator who had put himself in the place of *Faust*, lover of *Margaret*, when this episode is finished, does not feel any need of following *Faust* in his after vicissitudes and transformations.

Nevertheless, the masterpiece of the German literature is so rich in colour, that it can easily seduce and attract any strong mind; and M. Boito, who was from his youth fond of this splendid subject, courageously undertook the hard work of reducing, into the brief forms of the melodrama, the vast idea of Goethe; his strength did not fail; and he succeeded. He who reads the drama of *Mefistofele* wonders how, in those few pages, the character and conceit of the poem from which it is worked out appear unchanged. From the prologue in Heaven to the ascension to Heaven of *Faust*, all the principal episodes receive their proportioned places; and in the first drama there was even the prologue in the theatre, which was as a preface; the whimsical scene of the gold in the imperial Palace; the fantastical acting, in which *Helena* and *Paris* were evoked; and the battle between the Emperor and the false Emperor described by an *Intermezzo Sinfonico*, with chorus, between the fourth and fifth acts. As the author presented his work on the stage, he wisely resolved, after the storms of the preceding acting, to take from his opera some parts which bore an excessive prolixity, and wanted interest on the stage. Some parts he modified; nevertheless, we hope it will be a complete edition of *Mefistofele*, for even the omitted parts do not want beauty, and should not be lost.

(To be continued.)

BRUSSELS.—Most of the victims to the influenza having recovered, *Robert le Diable* has resumed its place in the bills of the Théâtre Royal de la Monnaie. M. Sylva and Mdlle Vanden Berghen sustain the two principal characters in a way that meets with general approbation. M. Libert, as *Raimbaut*, is not so fortunate. His nervousness mars most of what he does. Mdlle Vanden Berghen has produced a favourable impression, also, in *La Juive*; not so, again, M. Libert, who, as Prince Leopold, displays neither the elegance nor the assurance of one so high placed. The other parts are confided to Mdlle Hamaekers, MM. Warot and Salomon.—The following, according to report, are the artists who will sing Verdi's *Requiem* in Belgium and France:—Signora Caruzzi-Bedogni, soprano, of the theatres at Genoa, Parma, Turin, Vienna, etc.; Mad. Barlani-Nini, mezzo-soprano, from the theatres of Milan, Florence, Rome, Turin, Genoa, Trieste, Barcelona, and other considerable cities; Sig. Belotti, tenor, a pupil of Sig. Lamperti, of Milan; Sig. Povolieri, bass. He created the part of the King, in Verdi's opera of *Aida*, at the Scala, Milan. The conductor will be Sig. E. Muzio, who is to hold the same position next year at the Italian Opera, Paris, and who, for the last two years, directed the Italian companies engaged in America by the Brothers Strakosch.—The following are the works which were to be executed in the Collegial Church of St Michael and St Gudule, at the festivals of All Saints, under the direction of M. Fischer:—On Monday, November 1st, at 10 a.m., a Mass by the Cavaliere Giulio Roberti, Inspector of Schools at Florence; Offertorium, "Expectans expectavi," by B. Polak-Daniels, a Dutch composer, residing at Dresden. At 5.30 p.m., the same day, "Iste Dies," L. Cherubini; "Sub Taum Præsidium," J. Danjou; "Te decet Laus," Leibl; and "Tantum ergo," P. Benoit. On Monday, 15th November, the King's fête, "Te Deum," F. Riga. On Monday, the 22nd November, the festival of St Cecilia, at 11 a.m., a Mass, by A. F. Wouters.

CHRISTINE NILSSON AT BIRMINGHAM.

The *Birmingham Morning News*, in a notice of Messrs Harrison's "first grand concert," in which Madame Nilsson took part, has the following about that accomplished songstress:—

"The most important incident of last night was the appearance here of Madame Christine Nilsson. It may be remembered that this enchanting songstress first visited Birmingham at the Triennial Festival of 1867. She was then just twenty-four years of age; but she had been a musician almost from her cradle. Up to the year in which she was sixteen she sang and played the violin at Swedish burgh fairs. On one occasion, when she was thus exhibiting, a gentleman of influence and sagacity heard her, and at once understood the nature of her talents. He placed her in a good school, and subsequently sent her to Paris for the completion of her general and musical education. On the 27th of October, 1860, she appeared for the first time before a Parisian audience, at the Théâtre Lyrique, as Violetta in *La Traviata*. Her success was triumphant; and on the morning following she was called upon by the management to sign an agreement for three years. In 1867 Madame Nilsson came to London, and during the season at Her Majesty's Theatre played Violetta, Margarita, Astriflamante, and other leading parts. In following years she has been a bright particular star in Mr Mapleson's companies, enchanting all by her charming vocalisation, and everywhere making friends by her amiable disposition, and by her inexhaustible charities. Noble, and yet simple in her nature, Madame Nilsson has won the admiration and love of all who admire and love talent and virtue. The first piece set down in last night's programme for Madame Nilsson was the Air des Bijoux, from Gounod's *Faust*. She gave the whole of the scene, although the words only from the passage "O ciel" were printed in the programme books. Thus doing afforded Madame Nilsson a good opportunity for display of variety of style; the 'King of Thule' verses being sung with exquisite simplicity, and the passages expressive of astonishment and delight at the possession of the gems with brilliancy and power, and yet with the most perfect naturalness and grace. The conclusion of the waltz-movement was the signal for an enthusiastic burst of applause, and, after being thrice recalled, Madame Nilsson gave the old Scotch ballad, 'Auld Robin Gray.' The first solo in the second part of the programme for the fair cantatrice was a new song by Sullivan, 'Let me dream again.' This being encored, in place of a repeat a substitution of the 'Minstrel Boy' was made, the interpretation being distinguished by characteristic expression and clear declamation. As her last solo, Madame Nilsson sang two Swedish melodies, (1) 'Le Printemps,' (2) 'Danse Dalekarlienne.' The first of these, remarkable for a mixture of playfulness and pathos, was exquisitely sung; the second, a minor melody, full of life and sparkle, brought into prominent notice Madame Nilsson's extraordinary facility in ornamentation. The splendid shake introduced at the conclusion of the melody excited the admiration of the audience to the utmost, and, after repeated recalls, a repetition was given. Again at the end the cheering was immense."

ST PETERSBURGH.—A new opera, *Angelo*, by a Russian composer, César Qui, is in preparation at the National Operahouse.

CARLSRUHE.—Herr Ferdinand Langer's romantic opera of *Dornröschen* is in active rehearsal at the Court Theatre under the direction of Herr Dessoff, and will be performed there for the first time on the 3rd December, the birthday of the Grand Duchess.

VENICE.—The Teatro Rossini has been thoroughly repaired and redecorated. It is now one of the most elegant and most comfortable theatres in Italy.—The Teatro Goldoni was to open for a short season, commencing on the 1st of the present month, and lasting up to December 10th. The first two operas performed were to be *Un Ballo in Maschera* and *L'Ebreo*.—The operas during the Grand Carneval Lent season at the Fenice will include *La Contessa di Mons* by the Cavaliere Laura Rossi, who will conduct it in person, and, in all probability, *Lia*, by Sig. Schira, whose *Selvaggia* was so eminently successful at the same theatre. There is, also, some talk of *La Gitana*, by Sig. Pisani. The ballets selected for representation are *Ermanzia*, by Sig. Fratesi, and *Bacco ed Arianna*, by Sig. Danesi.

Higher Development.

Nos. 1 and 2.

Liszt Ferencz

a dicsőségesen uralkodó zongorakirály az ő különféle attitűdjében.

— Nyolcz rajzban bemutatja Borsszem Jankó. —



Megjelen a fölény mosolyával, melyet jófékonyan mérsékel szerény reverendája Dörgő taps, viharos éjlen.



Az első accord. Rrrrrum — csin! Visszanéz, mintegy mondván: vigyázatok, most jön!

(To be continued.)

MONDAY POPULAR CONCERTS, ST JAMES'S HALL.

EIGHTEENTH SEASON, 1875-76.

DIRECTOR—MR S. ARTHUR CHAPPELL.

THE FIRST CONCERT OF THE SEASON

WILL TAKE PLACE ON

MONDAY EVENING, NOVEMBER 8, 1875.

To Commence at Eight o'clock precisely.

Programme.

PART I.

QUARTET in C minor, Op. 18, No. 4, for two violins, viola, and violoncello—MM. WILHELMJ, L. RIES, ZEBBINI, and DAUBERT *Beethoven.*

NEW SONGS, { "Dancing lightly comes the summer" } *Sterndale Bennett.*
 { "Maiden mine" }

Mr SHAKESPEARE.

SONATA in C major, Op. 53 (dedicated to Count Waldstein), for pianoforte alone—Mme ANNETTE ESSIOFF *Beethoven.*

PART II.

TRIO in D minor, Op. 6, for pianoforte, violin, and violoncello—Madame ANNETTE ESSIOFF, Herr WILHELMJ, and Herr DAUBERT *Bargiel.*

AIR, "Un aura amoureuse" (*Così fan Tutti*)—Mr SHAKESPEARE .. *Mozart.*

QUARTET in D minor, Op. 76, No. 2, for two violins, viola, and violoncello—MM. WILHELMJ, L. RIES, ZEBBINI, and DAUBERT *Haydn.*

Conductor Sir JULIUS BENEDICT.

SATURDAY POPULAR CONCERTS.

SATURDAY AFTERNOON, NOVEMBER 13, 1875.

To Commence at Three o'clock precisely.

Programme.

QUARTET in E flat, Op. 74, for two violins, viola, and violoncello—MM. STRAUS, L. RIES, ZEBBINI, and DAUBERT .. *Beethoven.*

SONGS, { "Willst du dein Herz mir schenken?" } .. *Bach.*
 { "Liebestreu" } .. *Brahms.*

Mdlle THEKLA FRIEDLANDER.

SONATA in G minor, Op. 22, for pianoforte alone—Madame ANNETTE ESSIOFF *Schumann.*

SONGS, { "Du bist die Ruh" } .. *Schubert.*
 { "Auftrage" } .. *Schumann.*

Mdlle THEKLA FRIEDLANDER.

SEPTET in D minor, for pianoforte, flute, oboe, horn, viola, violoncello, and double bass—Madame ANNETTE ESSIOFF, MM. BROSSA, LAVIGNE, VANHAUTE, ZEBBINI, REYNOLDS, and DAUBERT *Hummel.*

Conductor Sir JULIUS BENEDICT.

TO CORRESPONDENTS.

A. L. F.—The *opus* number of Dussek's sonata, *L'Invocation*, is "77"—not "70." The veritable "70" is the *Retour à Paris*, which we know as *Plus ultra*.

DR GRIEBLE.—Jomelli not only preceded Cimarosa and Paisiello, but Piccini (or Piccinni). Mozart heard one of his operas, when a mere boy, in Italy, and mentions it in a letter.

DEATH.

On November 3rd, at Liverpool, SIGNOR ALEXANDER PILOTTI, deeply regretted.

NOTICE.

TO ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyl Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

The Musical World,

LONDON, SATURDAY, NOVEMBER 6, 1875.

Confabulations Confidential.



DR FOX.—Charles Salaman, I am told, has been admonishing the critics?

DR GOOSE.—He has—the old fox!

DR FOX.—Rather say, goose.

DR GOOSE.—Not so; he gained his point.

DR FOX.—What was his point?

DR GOOSE.—To provoke a discussion, in the course of which a stone should be flung at the critics. The old fox!

DR FOX. The old goose! (*Persuasively*) Shall I see you at Michaelmas?

DR GOOSE. Not by no means. (*Exeunt amicably.*)

—o—

WILHELMJ AND THE ORCHESTRA.

EVERY one who cares for music, and every one who cares for those without whose concurrence music, no matter how gloriously conceived, must remain silent on paper—written but not heard, except in the mind's ear of an exceptionally-gifted few—must feel gratified to know that between the distinguished violinist, Herr Wilhelmj, and his brethren of the Covent Garden orchestra, the most cordial sympathy has prevailed. We are informed that, at the termination of his engagement, Herr Wilhelmj wrote a letter, expressing his sense of indebtedness to the members of the orchestra for their hearty and friendly co-operation. This is as it should be, and all the more agreeable to record because the initiative proceeds from one who, like Herr Wilhelmj, is universally recognised both as an artist and a gentleman. We have not seen the letter, or a copy of the letter, referred to; but we are enabled to make our readers acquainted with the sympathetic reply of the Covent Garden orchestra, through their representative, Mr A.

Burnett, who occupies honourably the honourable post of "principal first violin":—

"HERR A. WILHELMJ—

"SIR,—I am desired by the members of the 'Covent Garden orchestra' to give you their best thanks for your most kind letter.

"That they have been connected in any way with your great success is to them a source of immense satisfaction; and they echo most cordially your hope—'That we may meet again, in the future, on the same amicable terms.'

"Wishing you the success that is yours by right of your glorious talent, I remain, in the name of the Covent Garden orchestra, your obedient servant,

"Suffolk Lodge, Denmark Hill,

"October 30, 1875."

"A. BURNETT.

The straightforward language in which this answer to a spontaneous acknowledgment of obligation on the part of a truly great artist is couched enhances its worth. The whole, however, simply resolves itself into a genuine and unaffected interchange of courtesies—of latter times somewhat rare, and, therefore, the more acceptable.

P.S.—Since the foregoing was in type we have been favoured with a copy of Herr Wilhelmj's letter, which will be perused with no less interest than the other:—

"To the Gentlemen of the Orchestra, Covent Garden Promenade Concerts—

"GENTLEMEN,—Before taking my leave of the Covent Garden Concerts, I wish to convey to you my best thanks for the kind and sympathetic manner in which you have received me, and for the able aid you have afforded me during my performances with you. May I also express my appreciation of the great ability you display in the execution of your work, and of the unanimity that exists amongst you. I shall always retain a most pleasant remembrance of my short sojourn amongst you, and shall hope to meet you again, in the future, on the same amicable terms. Believe me, gentlemen, very faithfully yours,

"London, October 28th, 1875."

"AUGUST WILHELMJ.

That Herr Wilhelmj and his gallant coadjutors will bear kindly remembrances of each other can hardly be questioned. Would it were ever so!

OBSTRUCTIONS.

(To the Editor of the "Musical World.")

SIR,—A few weeks since, there appeared in the columns of your journal some preliminary observations, intended to introduce a second article from my pen, upon various details which, in my opinion, require reform at several of our London Theatres. Upon now looking at those observations, I experience a misgiving lest, like the head of an infantine victim to hydrocephalosis, they may prove rather out of proportion with what follows; that they may suggest a long-winded grace prefacing the hasty snack, facetiously dignified by the name of dinner, with which travellers at a railway station have scarcely time to choke themselves, ere the bell summons them to resume their journey.

The fact is that, since I addressed you, the Lord Chamberlain has issued a notice, condemning one of the abuses against which I was preparing to inveigh. For the sake of the public, I am delighted to see a nuisance abolished; but, at the same time, I am, in Parliamentary phrase, "free to confess" I wish his Lordship had waited a little longer. I might then have fancied that some part in doing away with the nuisance was due to me. At present I cannot possibly lay that flattering unction to my soul. As, however, the step taken by his Lordship has excited in certain quarters adverse criticisms, and exposed him to a charge of "muddling and meddling"—nay, even of having acted in a high-

handed and arbitrary fashion—I may, perhaps, be permitted to offer a few comments upon what he has done.

In the communication to which I refer, the Lord Chamberlain directs attention to a practice which has been largely and steadily on the increase for some years past. I mean the practice of placing additional seats in various parts of the theatres, especially in the approaches to the stalls, whenever any especial entertainment attracted a more than usually numerous audience. On such occasions some portions of our theatres had come to resemble the Paris Boulevards on a fine summer's evening, or the walk by the side of Rotten Row in the height of the season, so bristling were they with chairs. His Lordship justly remarks that these additional seats would, probably, in case of fire, act as barricades; and that these barricades, improvised by officials unconscious of the mischief they were doing, might, by impeding the flight of the terrified and bewildered crowd, become productive of most deplorable and fatal results. He, therefore—and, as I consider, very correctly—expresses a wish, or, in other words, promulgates an order, that the practice may be discontinued.

But, supposing, for a moment—and I most humbly ask your pardon, Sir, for the preposterous nature of the supposition—that in all our Metropolitan Theatres, and not merely in a few exceptional cases, every possible precaution against fire were adopted, and every possible appliance invariably ready, and in good working order, for subduing the flames, should they break out, there is another reason why this encumbering of space should never have been tolerated.

The right of way ought to be as sternly claimed and preserved in a theatre as in any other locality. Woe to the lord of the manor whose natural proclivities to encroachment tempt him into endeavouring to debar his neighbours from a well-established right of way, even though it entitle them to pass almost under his dining-room windows. Let no Manchester cotton spinner, exemplifying in an original sense the oft-quoted response: "[Novus] Homo sum; Nihil humanum a me alienum puto"—imagine he can seize upon, as his own, and shut up, the path leading through a copse or field which forms a portion of the estate he has recently purchased, if long custom has consecrated that path public property. Even Royalty has ere this learnt, after a twenty years' struggle, that the right of way is something to which Englishmen stick as pertinaciously as barnacles cling to a ship's side. The portrait of the sturdy brewer through whose exertions Richmond Park was preserved for the Public still adorns the walls of many a sanded, old-fashioned inn-parlour on the banks of the Thames. It is, therefore, astonishing that theatre-goers should so long have foregone a right which not even an English sovereign could deny old John Lewis; and they are bound to feel thankful to the Lord Chamberlain for having espoused their cause against those who had virtually deprived them of it.

How truly was it observed by the great French fabulist:—

"On se voit d'un autre œil qu'on ne voit son prochain."

It never struck Managers that there was aught reprehensible in their barring the progress of their patrons to or from the seats which those patrons had hired, and for which they had duly paid. Yet Managers can declaim loudly and vehemently enough against the Gas or the Water Companies, or the Telegraph Authorities, or the Commissioners of Sewers, or the Board of Works, all of whom seem to exert their ingenuity in discovering how often, without causing an insurrection on the part of the inhabitants, they can impede the traffic of the Metropolis. It certainly is provoking to find

the roadway continually and truculently ripped up by a legion of broad-shouldered navvies, armed with pick-axe and shovel; to see two parallel lines of black, mal-odorous earth, with a deep chasm between them, extending, as far as the eye can reach, down what is sometimes, and would be always if it were let alone, a busy thoroughfare, giving passage to countless vehicles; and to discover that the regulations issued by Col. Henderson for "setting down" and "taking up" cannot be executed within less than half-a-mile or a mile of the theatre to which they were intended by the gallant Colonel to apply. Yet Managers are scarcely the persons who should complain. What real difference in principle is there between blocking up a necessary gangway inside a theatre with additional chairs, and, by means of excavations, which might delight the eye of an antiquary at Nineveh, but certainly do not please the frequenters of a London street, obstructing the approaches to the theatre from without?

Again: I am not aware that Theatrical Managers are more ardent advocates than their fellow-men for the over-freighting of Citizen Steamers, or for jamming two passengers into a given space on the knife-board of a Waterloo or a Favourite omnibus, if the said space is large enough for only half that amount of humanity. Had things, however, been allowed to pursue their course unchecked, it might have been found necessary to license theatres, as well as the conveyances just mentioned, to accommodate a certain number of customers and no more. Fortunately, the *Deus ex Machina* appeared, not before his advent was needed, in the shape of the Lord Chamberlain. Let us hope that, after having issued his notice, his Lordship will take care that it is duly respected.

N. V. N.

Dialogues in Purgatory.



Dr Serpent. What was your opinion of the sisters Badia at the Crystal Palace concert on Saturday?

Dr Ghost. If you mean their singing, my opinion is that it was charmingly perfect.

Dr Serpent. I mean their appearance.

Dr Ghost. My opinion is that it was perfectly charming.
(Both blush—then vanish.)

MIDLE ZARÉ THALBERG has been singing the part of the heroine in Meyerbeer's *Dinorah* with great success, at Glasgow and elsewhere.

OCCASIONAL NOTES.

A MONUMENT is to be inaugurated on the 6th May, 1876, in the church of Santa Croce, Florence, in memory of Bartolomeo Cristofori, the inventor of the piano.

Verdi completed last month his sixty-second year. May he live and compose to his one hundred and twenty-fourth year. [His health herewith, in a bumper.—D. P.]

MARIE KREBS, the accomplished pianist whom English amateurs love so well, has returned to her native city of Dresden, where she is about to give a concert, the programme of which includes Sterndale Bennett's three sketches, *The Lake, the Millstream and the Fountain*. We should like to be there, especially for the *Millstream*.

THE following composers were born during the month of November: Vincenzo Bellini (on the 1st, 1801); Gaspare Spontini (on the 14th, 1774); Michele Carafa (on the 17th, 1787); Gaetano Donizetti (on the 29th, 1797). Felix Mendelssohn died on the fourth, 1847; Gioachino Rossini, (on the 13th, 1868); Cristophe Gluck, (on the 15th, 1787); and Franz Schubert, (on the 19th, 1828).

THE new operas produced in Italy since the 1st January up to the present date are twenty-nine in number. They comprise:—*Colombo*, first performed in the private theatre of the Countess Talon, at her villa near Bologna, Sig. Fava; *Elena in Troja*, Naples, Sig. d' Alessio; *Il Pipistrello*, Naples, Sig. Giosa; *Gustavo Wasa*, Milan, Sig. Marchetti; *Amore e Vendetta*, Regio, Sig. Marchio; *Corinna*, Naples, Sig. Rebora; *Selvaggia*, Venice, Sig. Schira; *Dolores*, Florence, Sig. d' Auterri-Manzocchi; *Don Luigi di Toledo*, Vercelli, Sig. Coriani; *Le Figlie di Priamo*, Naples, Sig. d' Alessio; *Amore a suo Tempo*, Bologna, Sig. Tossano; *La Rosa del Cadore*, Alexandria, Sig. Predaggi; *Scomburga*, Brescia, Sig. Pelligrini; *Luigi XI.*, Florence, Sig. L. Fumigalli; *Le tre Zie*, Leghorn, Sig. Giacomelli; *Il Ritorno del Coscritto*, Sienna, Sig. Tolomei; *Don Bizzarro e le sue Figlie*, Naples, Sig. Mugnone; *Le Rivali senza Amante*, Naples, Sig. Greco; *Una Burla*, Bologna, Sig. Parisini; *Isabella Orsini*, Pavia, Sig. Isidore Rossi; *La Fata*, Naples, Sig. Miceli; *Maria e Fernando*, Naples, Sig. Ferruccio Ferrari; *Benvenuto Cellini*, Naples, Sig. d'Orsini; *Giudetta*, Naples, Sig. Scoria; *Il Cacciatore*, Milan, Sig. Canavasso; *Un Matrimonio sotto la Repubblica*, Milan, Sig. Podesta; *I quattro Rustici*, Florence, Sig. Moscuza; *Si e No*, Naples, Sig. Panico; and *La Vendetta d'un Foletto*, Rome, the Brothers Mililotti.

A PERIODICAL CRY.

(To the Editor of the "Musical World.")

SIR,—According to the *Guide Musical* of the 28th ult., Carl Rosa's English opera speculation at the Princess's Theatre "is the first that has succeeded." Such an assertion might do for the Marines, or for strangers unacquainted with facts. Many other speculations of the kind have succeeded, in a similar manner, for a few weeks; and, doubtless, English opera would have been firmly established in London long ago, if English musicians had possessed that *amour propre* which makes opera performances succeed elsewhere. We have no lack of poets or musicians capable of producing operas equal, perhaps, to those of our neighbours; but there has been a lack of courage, owing to the profound respect that has always been shown for foreign productions, which has often proved the truth of the old adage, "Fancy may bolt bran and think it flour." Let Englishmen trust in their own strength, and once determine to have English opera (not a company to perform adaptations and court odious comparisons), then, and not till then, will Englishmen prove themselves to be equal to the task.

["*Amour propre*" is all moonshine. "*Esprit de Corps*" is everything. We have none of it. We want no more Bunns, or Fitzballs, Tom Cookes, or Rophino Lacys. The best man we have had among us for an age is Carl Rosa. May he go on and prosper. He has given us Balfe and Wallace, and one day will give us Macfarren and Sullivan; but that is no reason why he should not give us, also, Mozart, Cherubini, and Auber—*Le Philtre* for example. Heaven forbid!—D. PETERS.]

CONCERTS VARIOUS.

PROMENADE CONCERTS.—The "English Night," at the Royal Italian Opera House, Covent Garden, attracted a large audience. The vocal artists were Miss José Sherrington and Mr Pearson; the instrumentalists, M^{me} Norman-Neruda (violin) and Miss Muschamps (pianoforte). Among the instrumental *morceaux* which obtained the greatest success were G. A. Macfarren's overture, *Chevy Chase*, Sterndale Bennett's overture, *The Naiades*, Mr John Francis Barnett's descriptive piece, *Lay of the Last Minstrel* (composed for the Liverpool Festival of 1874)—and all capably played by the orchestra, under the direction of Signor Ardit. The Barcarolle from Bennett's Fourth Concerto was given with delicacy and finish by Miss Muschamps. The vocal music obtained the usual amount of success, Miss José Sherrington being deservedly applauded and recalled after "Home, sweet home," and "Where the bee sucks" (the latter sung with characteristic archness by the fair artist); and the same compliment being paid to Mr Pearson after his two songs. The "Selection" was from Balfe's *Satanella*; the Quadrille, Coote's "The Promenade;" and the Galop, which brought the concert to a merry close, Mr F. Godfrey's "Good Night."

MISS EMILY MOTT, a young vocalist who is making steady progress in her profession, gave an evening concert at St James's Hall on Monday. Miss Mott was assisted by Madame Lemmens-Sherrington, Madame Blanche Cole, Mr Lewis Thomas, and Mr Sims Reeves, Mr Sydney Smith (pianoforte), and the band of the Coldstream Guards, under the direction of Mr Fred. Godfrey. Miss Mott sang "Flowers of Friendship" (George Fox), "The Minstrel Boy," "Yes and No" (Louisa Gray), and took part with Madame Blanche Cole in the duet "As it fell upon a day;" on each occasion receiving hearty demonstrations of approval. Mr Sims Reeves gave Blumenthal's "Requital," responding to the encore by singing "Tom Bowling" and "The Bay of Biscay," which raised a perfect uproar in the hall. Mr Sydney Smith played in his best style, and his popular galop, "En route," was received with hearty demonstrations of approval. The general programme also contained other well known pieces, and their respective exponents were rewarded by the applause of the audience. The Coldstreams' band, in Mr Fred. Godfrey's "England" fantasia, and in the "Pas de Patineurs," from Glinka's *Life for the Czar* (piccolo obligato, Mr Nice), acquitted themselves admirably.

MR WALTER BACHE gave a recital of pianoforte music at St James's Hall, on Monday afternoon, assisted by Mrs Beesley, Herr Wilhelmj, and Miss Anna Williams. The programme included Bach's Fantasia in C minor, Beethoven's Sonata in C minor, Op. 111; Mendelssohn's Characteristic Pieces (Op. 7), Nos. 4 and 7, and Chopin's Six Preludes, Op. 28, two studies by Liszt, Raff's chaconne for two pianos (Op. 150), and Liszt's transcription of David's "Ungarische." Mr Bache possesses undeniable facility, and his scale passages are remarkable for their crispness and evenness; the lighter style of composition, however, appears better suited to him than Beethoven's Op. 111; hence the pianist shone most brilliantly in the charming *morceaux* of Mendelssohn, the eccentric and difficult studies by Liszt, and the exacting preludes of Chopin. Mr Bache's efforts were well appreciated and loudly applauded. In Raff's chaconne the *bénéficiaire* was associated with Mrs Beesley (a pupil of Dr Hans von Bulow), a pianist of no mean attainments. Its interpretation left nothing to be desired. Herr Wilhelmj played Bach's chaconne for violin solo in a style with which the public are familiar, and, in response to a demand for an encore, substituted his transcription of a nocturne by Chopin. Miss Anna Williams sang Pergolesi's "Tre giorni," and Schumann's "Schöne Wägte." Mr Zerbini was the accompanist. The hall was well filled.

MUNICH.—It may be remembered that, some two years since, Herr Nachbaur suddenly left this city for fear of the cholera, then raging, and broke his engagement at the Theatre Royal. A warrant was even taken out for his arrest by the Intendant. That official, however, has, by express order of the King, again engaged the whilom fugitive, who has just made his reappearance on the stage here. It had been everywhere reported that, unless his "friendly gossip" (the King had acted as godfather to one of the tenor's sons), were present to support him, he would never dare to face the unfriendly reception and insults he had been led to expect from a part of the public. These apprehensions were not realised, though the King was not in the house, which was crowded from floor to ceiling. Herr Nachbaur sang very finely, and was rapturously recalled after every act. There were a few hisses at first, but they soon died away amid the nearly universal applause, and were not repeated. Thus the gap caused in the company by the panic-stricken Herr Nachbaur's flight, a gap which the Intendant has, for two years, in vain attempted to fill, has at last been stopped up by Herr Nachbaur himself.

MUSIC IN MANCHESTER.

(From our Correspondent.)

Nov. 3, 1875.

The first of Mr Charles Hallé's eighteenth series of grand orchestral concerts was given on Thursday last; no element of success was wanting, and the season could not well have had a more brilliant beginning. The band, being justly renowned, is now, perhaps, finer than ever; and the return of M. Lavigne, whose absence during the last two or three years has been much regretted, is a very sensible gain. Signor Riseguri is another artist whose return is welcomed. This gentleman now shares with Mr Goodwin the leadership of the second violins. Mr Paquis, the horn player, who is suffering from serious illness, is an absentee, whose loss is serious; and of the retirement of Mr C. A. Seymour, who has for many years held an honourable and eminent position in the musical world here, I have already spoken. Mr Hallé's reference to Mr Seymour, in the programme of last Thursday, is so creditable to both gentlemen, and reflects also the general sentiment of the Manchester public towards Mr Seymour with so much accuracy, that I venture to ask you to insert it:—

"At the commencement of the eighteenth season I have to express my deep regret, which is shared by the whole orchestra, at the retirement of a gentleman upon whose valuable and most sympathetic co-operation it has been my pride to be allowed to rely since the institution of these concerts. Mr Seymour, the experienced and talented leader of the orchestra, who has honoured me with his friendship from the time of my arrival in Manchester, and whose name has been so intimately associated with mine in all my musical undertakings in this city, has, through failing health, been obliged to relinquish his post, a loss to the concerts which cannot be over estimated; and, as I am forbid to indulge the hope that Mr Seymour will ever be able to resume his accustomed place, I take this opportunity of discharging the pleasing duty of thus recording my high sense of gratitude for his past services, and for the ever-cheerful, untiring, and affectionate manner in which they have been tendered to me.

"CHARLES HALLÉ.

"October 23, 1875."

I sent you the programme of this concert last week, and need only say a few words about it now. M^{me} Christine Nilsson was in splendid voice, and the vocal part of the programme was also ably supported by M^{lle} Johanna Levier, Miss Alice Fairman, Mr Lloyd, and Signor Foli. Schubert's unfinished symphony in B minor was superbly played, and the same may be said of the *Egmont* overture and an overture by Lachner, played here for the first time. Mr Hallé's own performances were not the least delightful contributions to this concert, and his playing of one of Chopin's nocturnes was something to be remembered.

Lessons in humility should always be gratefully accepted, and I confess that I am always calm when I am reminded of the wholesome truth that we in the country are at best only provincials. And when I read the other day in the *Musical World* that an overture by Cusins, the performance of which in Manchester I had already told you about, was to be played at the Crystal Palace in the following week, for the first time in public, the obvious inference did not distress me. But, for the sake of my own credit as a chronicler, let me assure you, not only that I myself heard the overture to *Love's Labour's Lost* a few weeks since in the Manchester Concert Hall, as reported in your paper, but that I was equally truthful when, last season, I wrote to you about two separate performances, at Mr Hallé's concerts, of Volkman's overture to *Richard the Third*, announced to be played last Saturday at the Crystal Palace, "for the first time in England."

DUSSELDORF.—The Dortmund Committee had decided on having the best two of the compositions sent in for the Bismark Hymn publicly performed here in September, and on awarding the prize to the more satisfactory composition of the two. The preparations for carrying out this resolution were already in full swing, when the Dortmund Committee wanted to impose certain conditions as to the prices of admission, the sale of tickets, and other matters. Guided by their experience of former musical performances, the Düsseldorf Committee did not consider themselves justified in assenting to these conditions. The whole business has, in consequence, been brought to a dead lock, and it will be still some time before the public hears the Bismark Hymn.

THEODOR MÜLLER.

The Service for the Dead has just been read, at Brunswick, over an old man once belonging to a group of valued artists, whose great reputation extended far beyond the frontiers of Germany. Quietly and silently has the last of the old Quartet of the Brothers Müller been laid in the grave. In the days of our fathers and grandfathers, when Chamber Music, which, thanks to younger men, has received a fresh impulse, constituted the real core of musical culture in our native land, the four Brothers were among the most highly-esteemed members of the art world; and it was not till long afterwards that their Quartet, during many a decennium unsurpassed, was equalled, and, certainly, even excelled, by the Florentine and by the Joachim Quartets. Though, in accordance with the spirit of the age forty years since, there was a touch of homeliness about the way in which the Brothers read and rendered a composition, their bows poured forth, in the utmost purity, a clear, golden stream of classical masterpieces, and rarely have four other artists, seated at the quartet desks, worked with such wonderful unity of musical feeling, and, by the equality of their artistic capabilities, produced so thoroughly the impression that a single directing soul hovered over the instruments. The younger Brothers Müller—four sons of the first violinist in the old Quartet—who, some fifteen years ago, made an essay to tread in the footsteps of their relatives, could not come up to the latter in this equality of artistic aptitude, the first violinist, more especially, not being able to hold his own against the violoncellist (now, as we know, a member of the Joachim Quartet). The services of the first four Brothers Müller were secured for the Brunswick Opera in its palmy days, when a Pöck, a Schmezer, and a Mad. Fischer-Achten worked there together; Georg, as conductor; Gustav, as music-director; Carl (first violin), as leader; and Theodor, as solo-violoncello. By the deaths of Carl and Gustav, now nearly a quarter of a century ago, the Quartet lost its middle instrumentalists. The other two, however, attained to a venerable old age. The first violin has been mute some few years; the last survivor, Theodor, at the age of nearly eighty, is now called away from his post—and the members of the Old Quartet are once more united.—*Berlin Echo*.

—o—
(To the Editor of the "Musical World.")

SIR,—In reference to the notice, in last week's *Musical World*, about the centenary commemoration, in Florence, of "Cristofori," who is credited with being the inventor of the pianoforte, I beg to mention that, in Germany, Christoph Gottlieb Schroeter is considered as having been the first to transform the harpsichord into the modern pianoforte. This was in 1717, when he invented the model, which afterwards was carried out by Silberman. There can be no dispute about the fact that Cristofori was the inventor of material improvements of the instrument; but, still, as these date only from the year 1718, I think there can be no doubt as to whom the honour belongs of having been first in the field. The admirable leading article on this subject, in the *Daily Telegraph* of October 25, points this out clearly enough. The following historical notices, which I am able to supply, may not be without interest:—Christoph Gottlieb Schroeter was born on the 10th of August, 1699, at Hohenstein, on the frontier of Bohemia, but he spent the greater part of his life at Nordhausen, in Prussia, where he died in November, 1782, while organist of the parish church. The house in which he lived, in Nordhausen, is provided with a tablet, on which his merits about the pianoforte are commemorated, and which tablet I have seen there myself.—I beg to remain, Sir, yours faithfully,

CHARLES OBERTHÜR.

14, Talbot Road, Westbourne Park, Nov. 1st, 1875.

KAZAN.—The new Theatre was recently inaugurated with Glinka's opera of *Life for the Czar*.

ROME.—The Teatro Rossini is to be opened for a short number of nights, when *La Sonnambula* will be performed with Signora Isidor, Signori Baragi and Graziosi.

CATANIA.—The new theatre is rapidly approaching completion. The sum of 250,000 francs has already been expended on it, but 150,000 more will be required before it can be opened.

BARCELONA.—The Teatro del Liceo was opened for the season with *L'Africaine*, the artists being Signore Urban, Cristino, Signori Tamagno, Mendioroz, Miller, and Rodoz. The second opera was to be *Martha*, with Signore Rubini, Machwitz, Signori Vidal, Miller, and Capriles.

LECTURE ON ELIJAH.

(From an Occasional Contributor.)

The lecture delivered at the Beethoven Rooms on the 27th ult., on the character of Elijah fully deserved the very attentive appreciation it received. Amateurs as well as professionals were equally unanimous in their expressions of satisfactory pleasure. Mr Henry Lesingham (by whom the lecture was delivered), through the distinctness of his elocution secured the correct understanding of every sentence. The novelty of the subject was sufficient to insure attentive consideration. To paint moral features, or qualities, by means of sound is rarely attempted. The great composers, Bach, Handel, and Haydn, among others, seem never to have conceived the idea; but in this lecture it is suggested by inference, if not asserted, that Mendelssohn, when he wrote *Elijah*, aimed at nothing short of a musical portrait. The ear, not having been cultivated like the eye, is the reason assigned that portraits of the moral features by means of sound are not so common and successful as they are by means of colour. If, it is said, the characteristics of a man's moral nature may be judged of, and ascertained through, the art of the painter, why should not they in like manner be apparent through the art of the musician? The various high qualities of Elijah, as they are pointed out to us in Holy Scripture, such as his dignity, his zeal, his fervour among others, are musically expressed by Mendelssohn with a power which makes this portrait widely different from any attempt at portraiture by any composer before his time. This assertion is strengthened by an allusion to Haydn's *Creation*. Here there is no difference between the characters of Adam and Eve; the strains of melody pertaining to the two are almost identical. A distinction, too, is drawn between characteristic music and music expressive of the more important qualities of a particular man's nature. The song "O ruddier than the cherry" is characteristic of Polyphemus, but it would have equally well suited any other giant. The hard, sepulchral, unmelodic phrases which the Statue in *Don Giovanni* sings, are applicable to that figure of stone, or to any other such figure. But, in these instances only, the one common characteristic is pictured: while, in the case of the musical portrait, all the moral features must be imitated. Enough has been said here to give a notion of the general scope of the lecture; but anything like a thoroughly satisfactory abstract of the contents of the paper read by Mr Lesingham will not be attempted. Every position advanced has an illustration in the music of the oratorio; so that there is furnished to us matter for reflection. But whether the main proposition, that sound, like colour, should be able to paint moral characteristics, may be asserted fearlessly will depend in a measure upon what use is made of the suggestion. That Mendelssohn made a great step in advance of any previous attempt is sufficiently shown in this lecture. It remains to be seen whether other musicians will follow the composer of *St Paul* and *Elijah*, in his seemingly apparent effort to employ music for a purpose which, till his day, had been disregarded. Speaking in general terms, the lecture was an excellent criticism upon the musical character of the Prophet, viewed from the standpoint taken by the writer; and, if its acceptance by a discriminating audience be worth anything, it must be admitted that considerable sympathy was evoked.

The illustrations, sung with great effect by Mr Fred. Penna, included "Lord God of Abraham" and "It is enough," besides "O God have mercy," from *St Paul*, which formed part of the introduction. The accompaniments were played by Sir Julius Benedict, which is equivalent to the assertion that they were perfect.

It only remains to add that the writer of the lecture was Mr Fred. Penna. A. B.

AVIGNON.—The theatre has been completely destroyed by fire.

ROVERETO.—A new opera, *Mertino da Patone*, by Sig. Calderoni, has been well received here.

PARMA.—*La Stella delle Alpi*, a new opera by a young composer, Sig. Giovanni Bolzoni, has been successfully produced.

BUENOS AYRES.—Verdi's *Requiem* was to be given here with Signore Mariani, Biancolini, Signori Bolis and Barberat.

HANOVER.—Herr Hermann Götz's comic opera, *Der Widerspenstigen Zähmung*, is to be produced at the Theatre Royal almost directly.

THE FIRST PERFORMANCE OF *IL BARBIERE* AT ROME, IN 1816.

The incidents attending the first performance of Rossini's *Barbiere*, at Rome, have been described in a thousand different ways. Annexed are two letters of authentic documentary evidence, calculated to throw a new light upon the subject. Wishing to know the history of the case, a friend of Rossini's addressed him as below:—

"Paris, 20th March, 1860.

"My dear Rossini,—As you may easily imagine, the promise you were kind enough to make me last Sunday is not one to be forgotten, and I again beg you will crown all my wishes by tracing in your own hand on the preceding page, my cherished score of the *Barbiere*, a little account of when that masterpiece was conceived by you; of the circumstances accompanying its conception; of how it was received on the first night; of where it was first played; of the number of days in which it was composed, etc. I say nothing of the duration of its glory; we already know sufficient to affirm that to speak on that point will fall to the lot of future ages.

"If I possessed such an historical account, in addition to the masterpiece for which I am indebted to your highly-valued friendship, you would once more have realised every wish of the most affectionate and the most devoted of your admirers. SCITIVAUX."

After the lapse of a month, Rossini replied by the following interesting and curious letter:—

"My very dear Scitiaux,—As you are familiar with my native tongue, allow me to use it to give you the historical account you desire of my *Barbiere di Siviglia*.

"I was summoned to Rome in 1815, to compose for the Teatro Valle the opera of *Torvaldo e Dorisca*, which was very successful. My interpreters were Galli, Donzelli, and Remorini, who possessed the finest voices I ever heard. The Duke Cesarini, the proprietor of the Teatro Argentina, and the manager during the carnival season, was doing very wretchedly. He proposed, therefore, that I should write him (in a hurry) an opera for the close of the said season. I consented; and, in conjunction with Sterbini, a Secretary in the Treasury and a poet, commenced the task of finding a subject for a libretto which I might put to music. Our choice fell upon *Il Barbiere*. I set to work, and in thirteen days my task was completed. I had as interpreters Garcia, Zamboni, and Signora Giorgi Righetti, all three great singers. I wrote a letter to Paisiello, stating that I had not wished to enter the lists against him, as I felt my inferiority, but that I had simply desired to treat a subject which took my fancy, avoiding as much as possible the situations in his libretto. Having taken this step, I believed I was secure from the criticisms of his friends and of his legitimate admirers. I made a mistake. On the production of my opera, these persons fell like wild beasts on the beardless young composer, and the first performance was most stormy. I was not, however, put out, but, while the audience were hissing, applauded my executants. When the tempest had passed, on the second night, my *Barbiere*, who had an excellent razor (Beaumarchais), shaved the Romans' beards so well that I was carried in triumph (theatrical phrase).

"Your wish is now fulfilled, my dear friend. Be happy, and believe me always, yours affectionately, G. ROSSINI.

"Paris, 28th April, 1860."

Cease thy sorrow,
For to-morrow
Happiness may bring;
With to-day
May pass away
Grief and suffering;
Let not the cloud
All bliss enshroud,
The sun will shine again.
Though long the night,
Joy and delight
Will come—be patient, then.
Though keen the blast,
'Twill soon be past,
All sorrows have an end;
Spring-time will come,
Fresh flowers will bloom,
And sweetest influence lend.
Bid care depart,

Let not thy heart
Beneath the smart
Of sorrows thus bow down:
The darkest night
By morning's light
Is put to flight,
And joy doth all things crown.
So—when despair
And anxious care
Appear to bar thy way,
Uplift thine eye,
And earnestly
Unto thy Father pray.
That He may give
Grace to relieve
Thy soul from grief and woe:
So shalt thou find,
With thankful mind,
All sorrows quickly go.

J. R. R.

Episodes on Change.



DR SHIPPING. *Romeo and Juliet*!—Oh!

DR QUINCE. *As you like it*!—Oh! oh!

DR SHIPPING. *Macbeth*!—Oh! oh! oh!

DR QUINCE. *Richard III.*!—Oh! oh! oh! oh!

DRS SHIPPING AND QUINCE. Oh! oh! oh! oh! oh! oh! &c.

(Ezeunt in convulsions.)

WAIFS.

Madame Ristori has finally determined to visit Calcutta.

Madame Balfe has left town for Biarritz, on a visit to her son-in-law, the Duke de Frias.

Six performances of *Aida* at the Teatro Communale, Trieste, recently brought in 16,000 francs.

Miss Ellen C. Clayton, authoress of *Queens of Song*, will shortly publish a book on *British Female Artists*.

The death, at Windsor, of Mr Robert Barnett, the pianist, is announced. The funeral took place yesterday.

Sir Aubrey de Vere has a new historical drama in the press. He is also bringing out a new edition of his poems.

The Abbate Franz Liszt's oratorio of *St Elizabeth* will be performed at Mr Walter Bache's annual concert in February next.

Mad. Annie Essipoff has arrived in London, and is to play at the first Monday Popular concert, the day after to-morrow.

The oratorio on which Mr Macfarren is engaged will, says the *Birmingham Mail*, in all probability be produced at the Birmingham Musical Festival.

The Emperor Wilhelm left 1000 francs to be distributed among the box-keepers and other persons employed in a non-artistic capacity at the Scala, Milan.

The receipts of the gala performance at the Scala, Milan, in honour of the Emperor Wilhelm, amounted to 45,000 francs, or about £1,800 English money.

The American "Jubilee Singers" attended a meeting of children last week in the Drill Hall, Edinburgh, which was filled by nearly 4,000 teachers and scholars.

Sig Tito di Gio. Ricordi, the eminent music publisher of Milan, has purchased Sig. Ponchielli's *Cantata* in honour of Donizetti, recently performed at Bergamo.

It is said that a Pennsylvania tramp recently rejected a pair of cast-off trousers offered to him because they had no boot-straps. He was a beggar on horseback, and didn't care who knew it.

The jail of an American town is, says a local print, comparatively speaking, so empty since the close of court that a passing waggon makes the remaining prisoners rattle like pills in a pill-box.

According to the *Evenement*, an enthusiastic English admirer of Sig. Rossi has sent that gentleman a magnificent edition of Shakspeare's works in twelve volumes. The books are enclosed in a splendid case.

Sig. Sivori has been stopping some time at Genoa. It is said that he has been invited to play at a series of concerts to be given in Philadelphia, during the approaching Grand Exhibition, but has declined the invitation.

Sig. Panofka has announced his intention of opening a course of musical instruction for four young Italians endowed with musical talent but without means to pay for masters. He will devote two hours a day to the task.

A very pretty song "Beauty sleeps"—founded upon Walter Scott's famous serenade, "Love wakes and weeps"—is now being sung at the Criterion Theatre by Mr Fisher. The music is from the pen of Mr Charles Braham.

Mr Haynes, of Malvern, is rehearsing, with his motet and madrigal choir, the oratorio of *Judas Maccabeus*. The *Malvern News* augurs a successful season, nearly 50 persons already having sent in their names as members.

A young and beautiful New Jersey girl, who was falsely accused of theft and acquitted on instructions from the judge, sprang on the bench and gave him honour a resounding kiss "for his mother." She was not fined for contempt.

M. Alma Tadema claims, it is stated, £8,000 damages for injury to his articles of vertu sustained by the explosion in the canal in Regent's Park last year. Mr Hepworth Dixon's claim has been paid, but M. Tadema's will be contested.

A hope has been expressed that the course of private music and singing lessons for ladies to be given at the Alexandra Palace by Sir Julius Benedict may ultimately develop into a completely organised School of Art, Science, and Literature.

Mad. Clara Schumann will this winter resume her professional tours, having completely recovered the use of her arm, the state of which has, for some time past, prevented her from playing. She will first appear at Dusseldorf and Bonn.

Clytie, a drama by Joseph Hatton, adapted from his novel of the same name, will be produced at the Amphitheatre, Liverpool, on the 29th November. Mr John Coleman, of the Leeds circuit, will superintend the production. The play is accepted in London.

A national concert, under the patronage of the Duke of Westminster, Viscount Sandon, Sir Watkin W. Wynn, and other members of Parliament, is to be given in St George's Hall, Liverpool, on the 10th of November, in aid of the University College of Wales.

A new advertising trick has been invented in San Francisco, where a mock encounter between Prof. Hermann and an irate old gentleman in his audience causes quite a sensation. The newspapers report the affair as innocently as if that sort of work were not worth a dollar per line.

Mr W. W. Robertson, the managing director of the Royal Aquarium and Summer and Winter Garden Society, and Mr A. Bedborough, the architect, have left London for Paris to collect pictures, statues, articles of vertu, and to purchase fountains for the Royal Aquarium.

"Madame Anna Bishop's first concert in the Mutual Hall"—says the *Cape Town Daily News*—"was well attended. The programme displayed this great singer's varied powers in grand opera, ballad, &c. We have never seen in Cape Town a more enthusiastic audience. Everything was re-demanded, and in most instances Madame Bishop complied with the desire. It would be difficult to single out any for especial mention, all being rendered in a style simply superb. Madame Bishop's voice is a soprano of pure tone and great power. No such singer has ever before been heard in South Africa."

The third ballot for Fellows in the Royal Aquarium and Summer and Winter Garden was held on the 1st inst. Eight hundred and forty-two ladies and gentlemen came up for election, of whom six hundred and twenty were duly elected, amongst whom were included a large number of the artistic, scientific, and fashionable world. After the 1st December the entrance fee, we understand, will be raised from five to eight guineas. The Executive have secured a large site for a skating rink. The first tank was filled with water on the 1st inst., and fish may be seen disporting themselves therein.

THREE CHOIRS FESTIVALS.—An influential meeting of the standing committee of the Hereford Festival of the Three Choirs (Worcester, Gloucester, and Hereford) has been held at Hereford, at which the President (Lord Bateman), the Chairman (J. H. Arkwright), and several of the most influential gentlemen of the country attended, to consider what steps should be taken in promotion of the Festival of 1876, when it will be the turn of Hereford to hold the meeting of the three choirs. The proceedings were most satisfactory. It was unanimously resolved to hold a festival, as usual, in the autumn, of the good old popular character; and the preliminary step to that end was taken, the committee agreeing upon a formal application to the Dean and Chapter of Hereford for the use of the cathedral for the oratorios, as usual.—*Malvern News*.

Sir Michael Costa is not the only musical composer who has received honours from the hand of English Royalty. Mr Arthur Sullivan is a great favourite in the happy family of "the Edinburghs." He hangs in his studio a memento of the Duchess's kindly feeling for him. It is not a very elegant article—only a rough and ready "butterfly catcher;" but it is highly prized, for the Royal and Imperial Princess made it herself. It came into Mr Sullivan's possession in this wise. He formed one of a party of moth-hunters down at Ashwell Park. He went out with the intention of being a mere spectator. The Duchess noticed his empty hands. She challenged him. "I have no net," Mr Sullivan pleaded. Bidding the party wait, she returned in-doors, improvised a net with her own fingers, and presented it to the English maestro. If Arthur Sullivan ever becomes great, the net will be historic.

During a speech, some time since, a prominent member of the Common Council of Boston, U.S., made the sage remark that a wise man changes his mind often, but a fool never, and in the next breath exclaimed: "I have not changed my mind"—and then he wanted to know what the other members were laughing at.

The Duke of Edinburgh has consented to lay the first stone of Mr Mapleson's New Grand National Opera House. The ceremony will take place at an early day, the whole substructure of the new building being now finished. It is stated that there is no reason whatever to doubt that the National Opera House will open on the day originally named—the 2nd of next May.

We take the following tribute to Messrs Harrison's enterprise from the *Birmingham Morning News* :—

"The first for the present season of Messrs Harrison's Popular Subscription Concerts was given at the Town Hall. We remember but few occasions when commercial success so complete has been achieved. The room was crowded almost to overflowing, and seats in parts usually appropriated to the one shilling multitude were let at the highest reserved prices. The secret of this extraordinary success is a puzzle to many. We imagine it may be discovered in the care taken by our enterprising townsmen in providing for the pleasure and comfort of their patrons. It would lead to a long discussion were we to enter upon a consideration of the merits (in an artistic sense) of a performance of new or hackneyed Italian, German, and English songs and ballads. According to taste, we may or may not quarrel with the style of the music; but, the kind approved, we can find little or no fault with the quality of a programme selected from the works of Schubert, Chopin, Gounod, Halévy, Mendelssohn, Costa, Brahms, Wallace, Sullivan, and other masters of a similar class; nor can the expositions generally of the items chosen be unsatisfactory when they are undertaken by artists such as Madame Christine Nilsson, Mdle Levier, Miss Alice Fairman, Mr Edward Lloyd, Signor Foli, Mr Kuhe, and Mr F. H. Cowen, who constituted the company for Messrs Harrison's inaugural evening."

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ORGANIST OF ST. GEORGE'S CATHEDRAL, SOUTHWARK.

CONTENTS

1 1st Sunday in Advent	.. Ad te levavi	Pa. Solo or Qrit. Webbe	37 4th Sunday after Pentecost Illumina	.. Solo or Chorus W. M. Lutz
2 2nd Sunday in Advent	.. Deus tu convertens	Qrit. or Chorus Henry Smart	38 5th Sunday after Pentecost Roma felix	.. Duet or Chorus Webbe
3 3rd Sunday in Advent	.. Juste et pie vivamus	Duet or Chorus Webbe	39 6th Sunday after Pentecost Audi hymnum	.. Solo & Chorus Webbe
4 4th Sunday in Advent	.. Ave Maria	.. Solo or Chorus W. M. Lutz	14 6th Sunday after Pentecost Perfice	.. Solo or Chorus Webbe
5 Any Sunday during Advent	.. Borate	.. Chorus & Solo Webbe	40 7th Sunday after Pentecost Sicut in holocaustis	Qrit. or Chorus Mozart
6 Christmas Day	.. Adeste Fideles	.. Solo & Chorus Webbe	41 8th Sunday after Pentecost Tu es gloria	.. Bass Solo .. Webbe
7 Sunday within Octave of Christmas	.. Attolite	.. Solo & Chorus Webbe	18 9th Sunday after Pentecost Justitie	.. Chorus or Qrit. Mendelssohn
8 Circumcision	.. Tul sanu coeli	.. Ten. So. & Chor. A. Sullivan	1 10th Sunday after Pentecost Ad te levavi	.. Solo or Quartett Webbe
9 Epiphany	.. Reges Tharais	.. Chorus .. W. M. Lutz	42 11th Sunday after Pentecost Exurgat Deus	.. Chorus .. Webbe
10 Sunday within Octave of Epiphany	.. Jubilate	.. Chorus .. W. M. Lutz	43 Assumption	.. Chorus .. Neukom
11 Holy Name	.. Jesu dilecte	.. Qrit. & Chorus Beethoven	44 12th Sunday after Pentecost Benedicite	.. Chorus .. Eybler
12 3rd Sunday after Epiphany	.. Dextera Domini	.. Chorus .. Schumann	45 13th Sunday after Pentecost In te speravi	.. T. So. & Chor. ad lib.) .. W. M. Lutz
13 Septuagesima Sunday	.. Bonum est	.. Solo & Chorus Benedict	36 14th Sunday after Pentecost Protector	.. Duet .. Webbe
14 Sexagesima Sunday	.. Perfice	.. Solo or Chorus Webbe	13 15th Sunday after Pentecost Donum est	.. Solo or Chorus Benedict
15 Quinquagesima Sunday	.. Super flumina	.. Soli & Chorus .. Webbe	46 16th Sunday after Pentecost Domine in auxilium	Soli & Chorus .. W. M. Lutz
16 1st Sunday in Lent	.. Ecce nunc tempus	.. Duet or Chorus Webbe	47 17th Sunday after Pentecost Oravi	.. Soli & Chorus .. Dr Crockall
17 2nd Sunday in Lent	.. Preces populi	.. Chorus .. Webbe	48 18th Sunday after Pentecost Timebunt	.. Chorus .. W. M. Lutz
18 3rd Sunday in Lent	.. Justitie	.. Chorus or Qrit. Mendelssohn	49 19th Sunday after Pentecost Si ambulavero	.. Bs. Solo (Chor. ad lib.) .. W. M. Lutz
19 4th Sunday in Lent	.. Ad te levavi	.. Solo or Qrit. Webbe	15 20th Sunday after Pentecost Super flamina	.. Chorus .. Webbe
20 Passion Sunday	.. Stabat Mater	.. Chorus .. Webbe	50 21st Sunday after Pentecost Vir erat hs	.. Chorus .. W. M. Lutz
21 Easter Sunday (Gradual)	.. Improperium	.. Chorus .. André	51 22nd Sunday after Pentecost Recordare	.. Solo & Chorus Fuhrer
	.. Hæc dies	.. Chorus or Trio.	52 All Saints (Gradual)	.. Tibi omnes angeli .. Chorus .. Webbe
		.. T.T. & R. .. Webbe	53 (Offertory)	.. Justorum .. Solo .. Webbe
22 (Offertory)	.. Victimæ	.. Chorus .. Webbe	54 23rd Sunday after Pentecost Hæc dicit Dominus	Soli & Chorus .. Webbe
23 "Low Sunday"	.. Angelus Domini	.. Chorus .. André	55 Nativity	.. Beata .. Chorus .. W. M. Lutz
24 2nd Sunday after Easter	.. Deus misereatur	.. Chorus & Soli .. Webbe	56 Holy Name	.. Ave Maria .. Solo .. Cherubini
25 3rd Sunday after Easter	.. Lauda anima	.. Solo or Chorus Webbe	57 Seven Dolours	.. Stabat Mater .. Chorus .. Gregorian
26 4th Sunday after Easter	.. Jubilate	.. Chorus .. W. M. Lutz	58 Rosary	.. Ave Maria .. Solo or Chorus W. M. Lutz
27 5th Sunday after Easter	.. Benedicite	.. Duet or Chorus Webbe	59 Maternity	.. Beata .. Chorus .. W. M. Lutz
28 Ascension Day	.. Ascendit Deus	.. Duet or Chorus Webbe	60 Purity	.. Succurre miseris .. Duet & Chorus Webbe
29 Sunday within Octave of Ascension Day	.. Rex Gloriæ	.. Duet or Chorus Webbe	61 Patronage	.. Ave Maria .. Solo or Chorus W. M. Lutz
	{ Emitte	.. Trio or Chorus Webbe	59 Confessor	.. Ecce sacerdos .. Duet .. Webbe
29 Whit Sunday (Gradual)	{ Veni sancte spiritus	Duet or Chorus Webbe	60 Martyrs	.. Qui seminat .. Duet & Chorus Webbe
30 (Offertory)	.. Confirma hoc Deus	Soli or Chorus .. W. M. Lutz	61 One Martyr	.. Justus ut palma .. Qrit. or Chorus W. M. Lutz
31 Trinity Sunday	.. Benedicite	.. Chorus .. W. M. Lutz	62 Apostles	.. Gloria et honore .. Qrit. or Chorus W. M. Lutz
32 1st Sunday after Pentecost	.. Intende voci	.. Chorus .. André	33 Virgins and Holy Women	.. Infans .. Qrit. or Chorus W. M. Lutz
33 Corpus Christi (Gradual)	.. Lauda	.. Duet or Chorus .. Webbe	64 Asperges	.. Chorus .. Gregorian
34 (Offertory)	.. O sacrum convivium	Solo .. Webbe	65 In Paschal time	.. Vidi aquam .. Duet or Chorus Webbe
35 2nd Sunday after Pentecost	.. Domine convertens	Soli & Chorus .. W. M. Lutz	66 Prayer for the Queen	.. Domine saluum fac Chorus .. Martini
36 3rd Sunday after Pentecost	.. Protector	.. Duet .. Webbe		

APPENDIX

57 Magnificat	Soll & Chor.	Webbe	11 Salve Regina (from Trinity Eve till Advent)	Soll & Chor.	Webbe
58 Alma (from 1st Sunday in Advent till the Purification)	Soll & Chor.	Webbe	12 O Salutaris	Chorus	Webbe
59 Ave Regina (from the Purification till Maunday Thursday)	Soll & Chor.	Webbe	13 O sacrum convivium	Dt. or Chor.	Webbe
70 Regina Coeli (from Holy Saturday till Trinity Eve)	Soll & Chor.	Webbe	14 Tantum ergo	Chorus	Webbe

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4	" " " " " " " "	"	in F.	10 Missa in Dominicis diebus per annum	"	in D minor.
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